

*Toronto*



OCTOBER 18th, 1911



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Reserve	-	-	1,200,000
Assets Under Administration			25,000,000

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2nd Concert, Oct. 18, 1911

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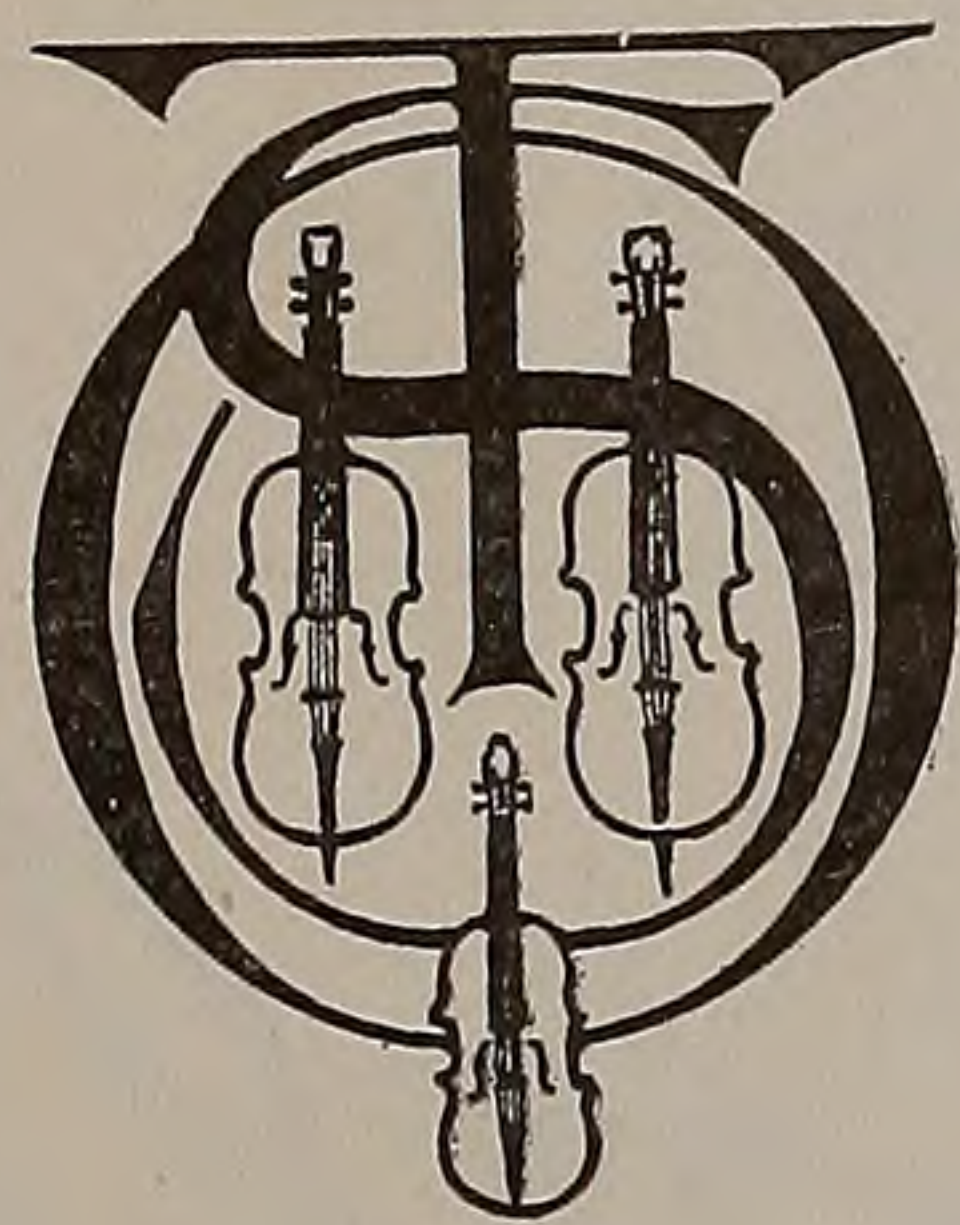
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FRANK S. WELSMAN, Conductor

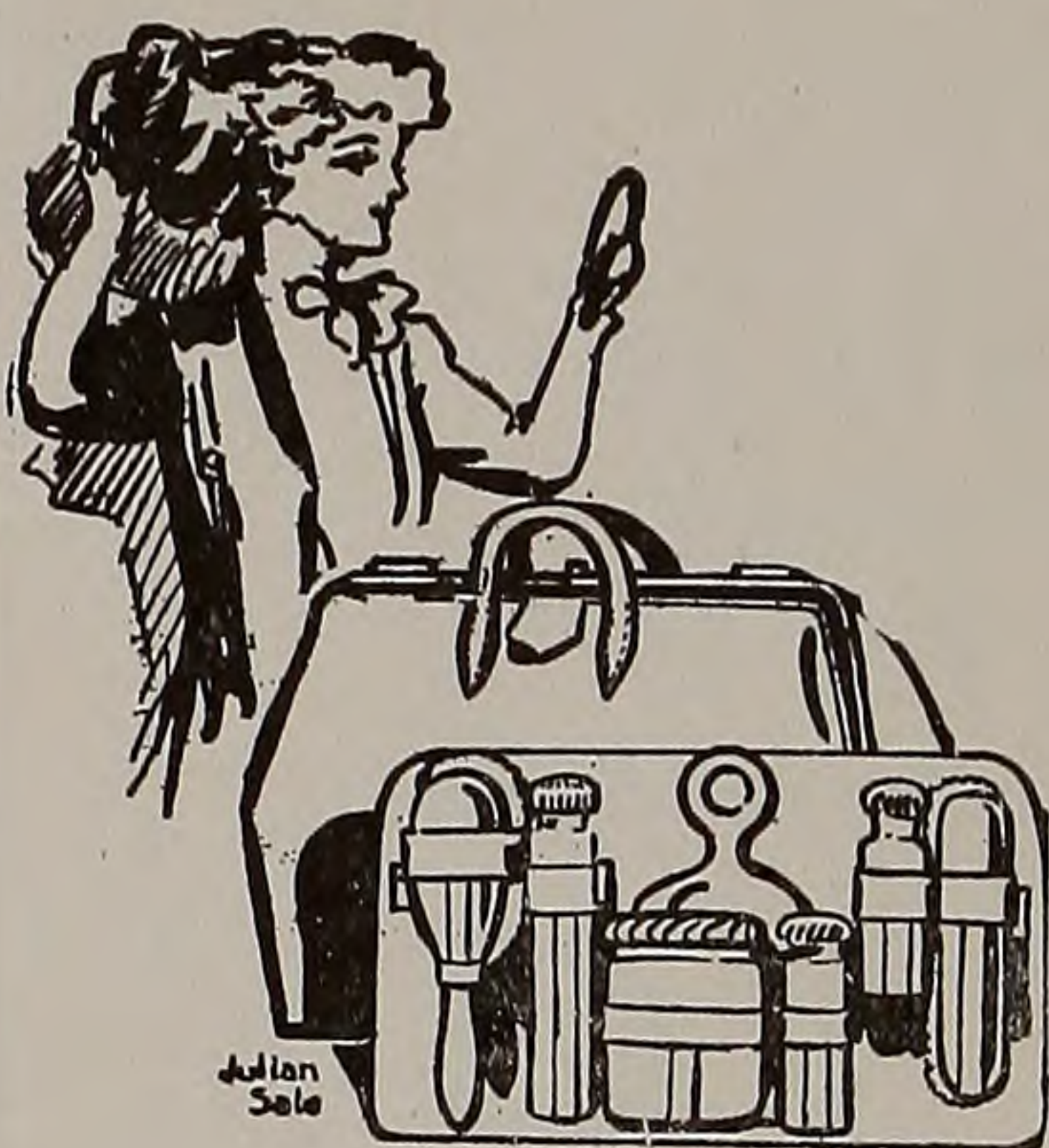
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# PROGRAMME



WOLFGANG AMADEUS MOZART - Symphony No. 543, in E flat

- I. Adagio
- II. Andante
- III. Minuet and Trio. Allegretto
- IV. Finale. Allegro

MAX BRUCH - Concerto for Violin and Orchestra, G minor, Op. 26

MISS KATHLEEN PARLOW

RICHARD WAGNER - - - - - "Siegfried Idyl"

## SOLOS FOR VIOLIN

Nocturne	-	-	-	-	-	-	-	Chopin
Mennette	-	-	-	-	-	-	-	Debussy
Habanera	-	-	-	-	-	-	-	Sarasate

MISS KATHLEEN PARLOW

HECTOR BERLIOZ - - - - - Rakoczy March

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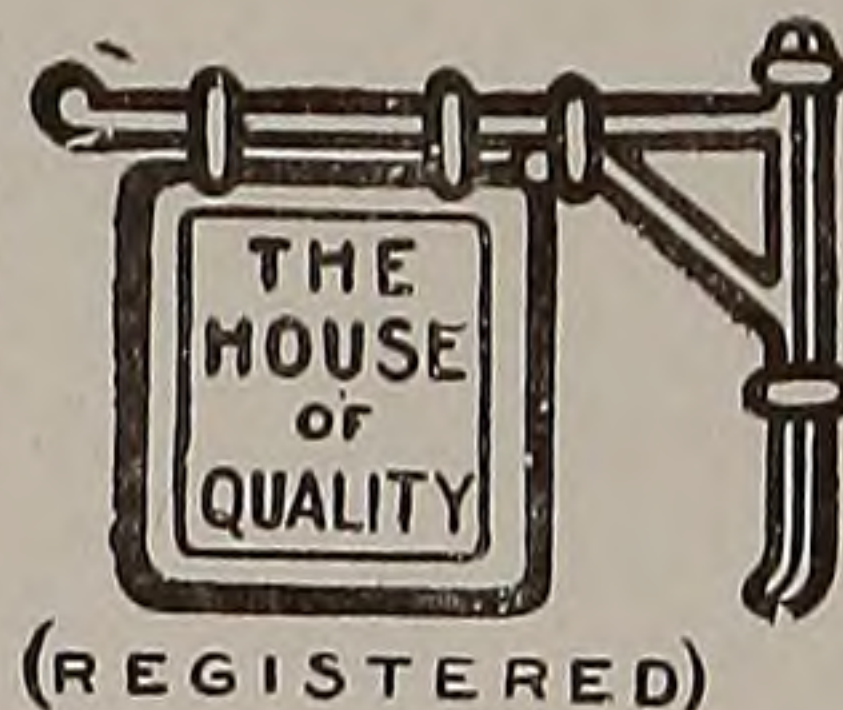
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(Continued)





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### PROGRAMME—(*Continued*)

#### KATHLEEN PARLOW'S CAREER.

Kathleen Parlow was born at the very foot of the Canadian Rockies, at Calgary, in 1890. She inherited her love for the violin from her mother, a native of New Brunswick, who is also a talented violinist. Miss Parlow was only five years old when she began playing the violin, and at the age of seven began really serious study under her cousin, a Mr. Conrad, of San Francisco. When she became fifteen years of age she toured England and gave a large number of recitals. It was at this time that she met Mischa Elman, and was so charmed by his playing that she at once decided to study under his teacher and no other. This seemed an impossibility, for Professor Auer, the master of Elman, lived in St. Petersburg. Where was the money to come from? Lord Strathcona had heard her play, however, and a few days after sent her a cheque which enabled her to spend three years in Russia with the famous Auer of the St. Petersburg Conservatory.

(*Continued*)

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### PROGRAMME—(*Continued*)

#### PROGRAMME NOTES.

Symphony No. 543, in E flat . . . . . Wolfgang Amadeus Mozart  
Born at Salzburg, Jan. 27, 1756. Died at Vienna, Dec. 5, 1791.

- I. Adagio.
- II. Andante.
- III. Minuet and Trio. Allegretto.
- IV. Finale. Allegro.

The Symphony in E flat is the first of the three great works of its  
class composed by Mozart in the year 1788. It breathes the very spirit of  
joy and gayety throughout, except in the Andante movement. It is an

(*Continued*)

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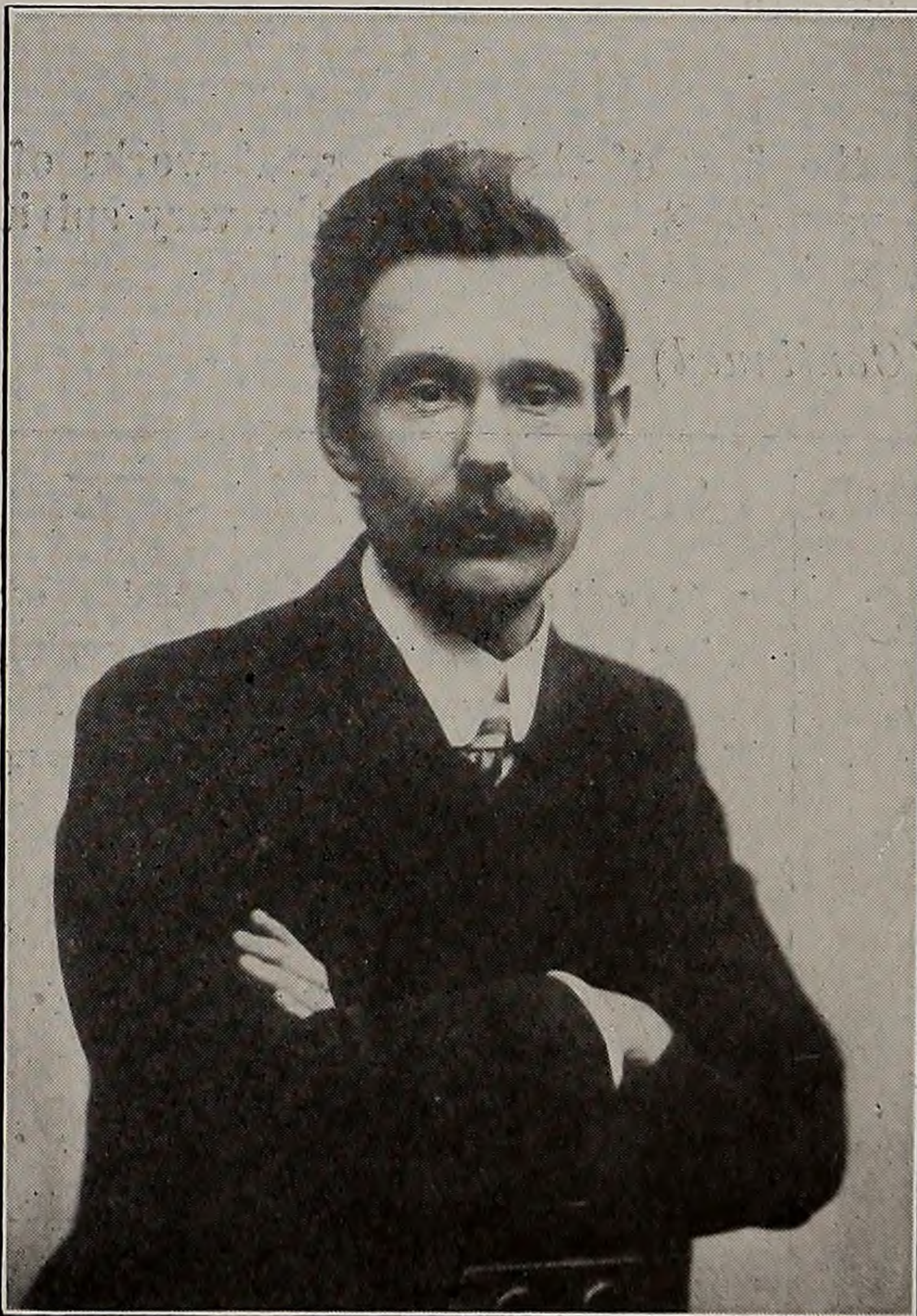
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### PROGRAMME—(Continued)

extraordinary proof of his marvellous powers of creation that while he was writing minuets, waltzes and other music for the court balls at Vienna, he found time between the 26th of June and 10th of August to compose the three greatest symphonies of his forty-nine—the E flat, G minor and C. The E flat is characterized by remarkable beauty and felicity of expression, and is familiarly known as “the Swan Song.”

The Symphony opens with a short Adagio, built up on solid chords by the whole orchestra, with intervening scale passages for the first violins, and later for the second violins and basses, leading up to the Allegro, which is introduced by a restful and melodious theme, first announced by the violins and later given over to the basses. The second theme is a cantabile melody of equal beauty and grace, divided between the clarinets and

(Continued)

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### PROGRAMME—(*Continued*)

violins. The development is short, and the second theme is mainly used in association with a phrase at first employed as an accompaniment.

The Andante movement is principally based upon a theme given out by the strings, which leads up to a second theme of more serious character. The second part begins with a passionate, almost impetuous, theme, at the close of which there is a genuine harmonic display, in which the bassoons play a very characteristic part.

The Minuet is cheerful throughout, and the Trio sung by the first clarinet, the second playing an arpeggio accompaniment, is one of those lovely passages, lovely in its simplicity, which are so characteristic of Mozart.

In the Finale the composer gives free play to his humor and fancy, as well as to his skill in development. It opens with a fascinating theme of sportive mood. The second theme is somewhat similar in character, though the happy thoughts of the composer are expressed in a more bewildering variety. The Finale is in fact a carnival of gayety and sprightliness.

(*Continued*)



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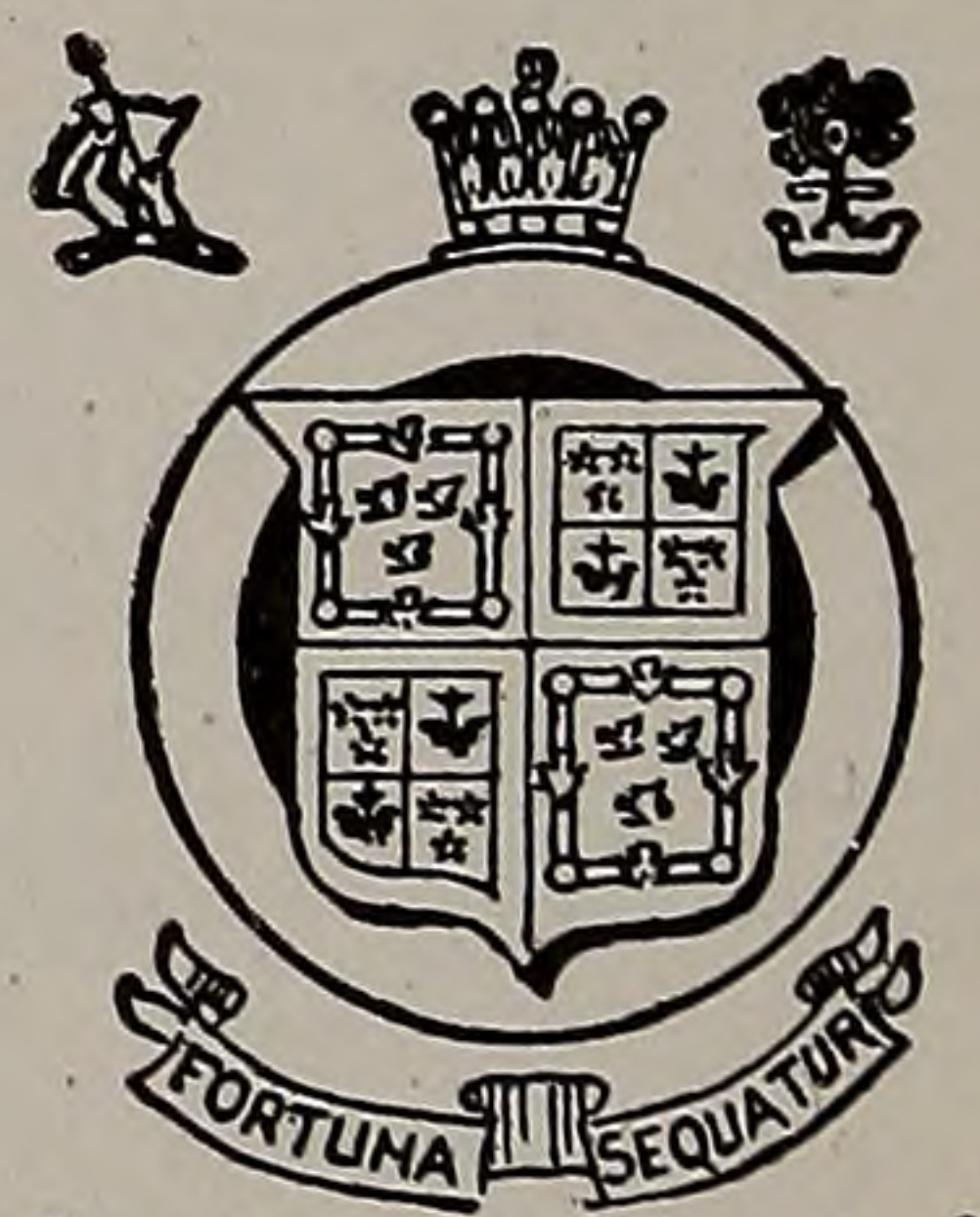
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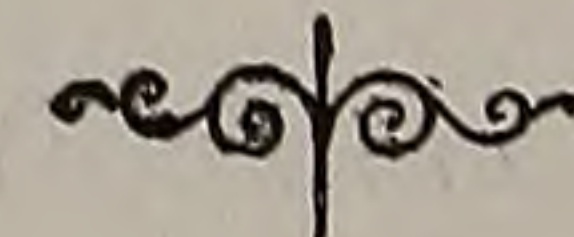


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PROGRAMME—*Continued*

Concerto for Violin and Orchestra, G minor, Op. 26 - - Max Bruch  
Born at Cologne, 1838.

Max Bruch occupies a special position among German composers, and shows little kinship with either of the two dominant schools of his period of activity, of Brahms and of Wagner. He stands an eminent type of the best German writers, but his true artistic success has been, above all, in his violin concertos.

The first movement of this concerto is in a poetic mood, with a touch of austerity in the intervals, the well marked rhythm presently merging into a delightful vein of melody, where the suggested tenderness is very moving and impressive.

The Adagio is described as one of the great melodies of the nineteenth century; it has that rare virtue of poise that makes an immediate appeal and needs no interpretation. The essential role of the lovely strain prevails throughout the Adagio. It is the heart of the overpowering climax, beautifully relieved by the second melody, and gently ending with a final song of the first.

(Continued)



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## PROGRAMME—(*Continued*)

The final Allegro is written in the traditional spirit of the dance—a kind of broad Spanish rhythm. The second melody, in more even pace, is again introduced, and is treated on its second entrance in the manner of the canon.

Siegfried Idyll - - - - - Richard Wagner

Born at Leipsic, May 22, 1813. Died at Vienna, February 13, 1883.

The Idyll, one of the few purely instrumental compositions of Wagner, has an intimate relation with his life and work, showing the close bearing of the one upon the other. It was a birthday gift from the composer to his wife, and was first performed in December, 1871, under Wagner's direction, Hans Richter playing the trumpet. The Idyll has a singular interest as a piece from the composer's life—a part of himself. The themes

(*Continued*)



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Reserve Fund (earned)	.. .. .	3,500,000.00
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PROGRAMME—*Continued*

are nearly all taken from the drama of Siegfried, and are woven together by a purely musical thread, which brings an added significance from the words with which each is associated in the drama. Strains from the love scene in Siegfried mingle with heroic motives; in peaceful motion the strings begin a prelude on the melody, the theme in the drama being sung by Brünnhilde in the love scene. Presently the flute adds the familiar slumber motive from the last scene of the Walkure. The descending interval of the seventh in the bass followed by tripled chords of the winds, that often recurs, recalling phrases of Brünnhilde in the third act of Siegfried. The one melody that is independent of the Nibelungen music is the cradle song that is first sung by the oboe, accompanied by the strings. Trills of the violins lead to the motive, which, in the drama, is immediately interwoven with the melody from the love scene. A climax follows, which leads to the joyous Siegfried motive of the third act, where Siegfried breaks in on Brünnhilde’s foreboding with the cry, “Laughing thou wakest, beloved, to me.” The closing theme is in the lower strings, with a surging figure of violins, in quickened pace.

Solos for Violin									
Nocturne	-	-	-	-	-	-	-	-	Chopin
Mennette	-	-	-	-	-	-	-	-	Debussy
Habanera	-	-	-	-	-	-	-	-	Sarasate

MISS KATHLEEN PARLOW

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### PROGRAMME—*Continued.*

Rakoczy March - - - - - Hector Berlioz

Born at Cote-Saint-Andre, France, December 11, 1803. Died in Paris, March 9, 1867.

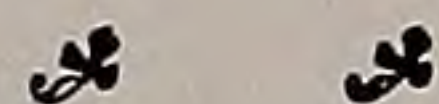
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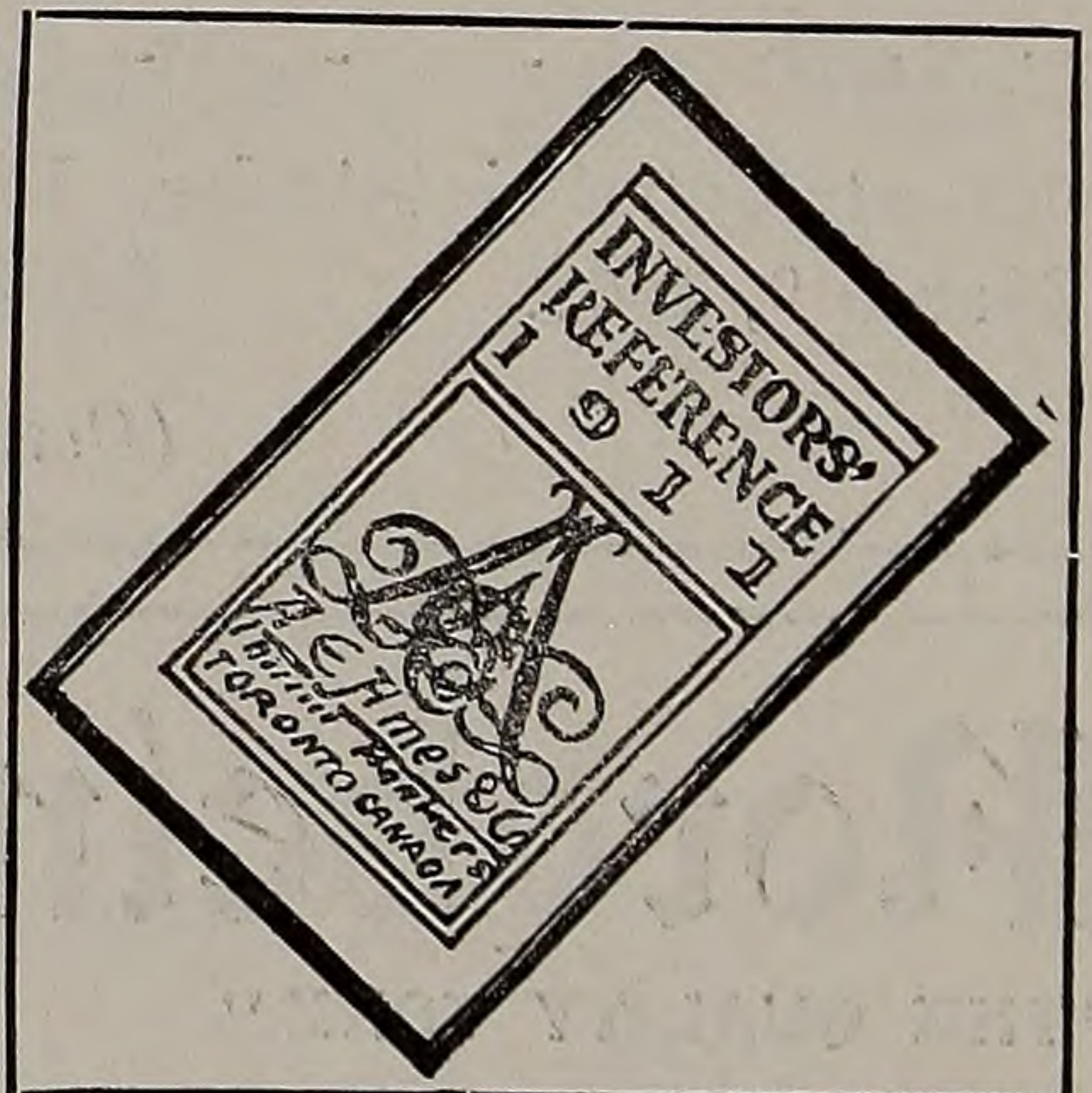
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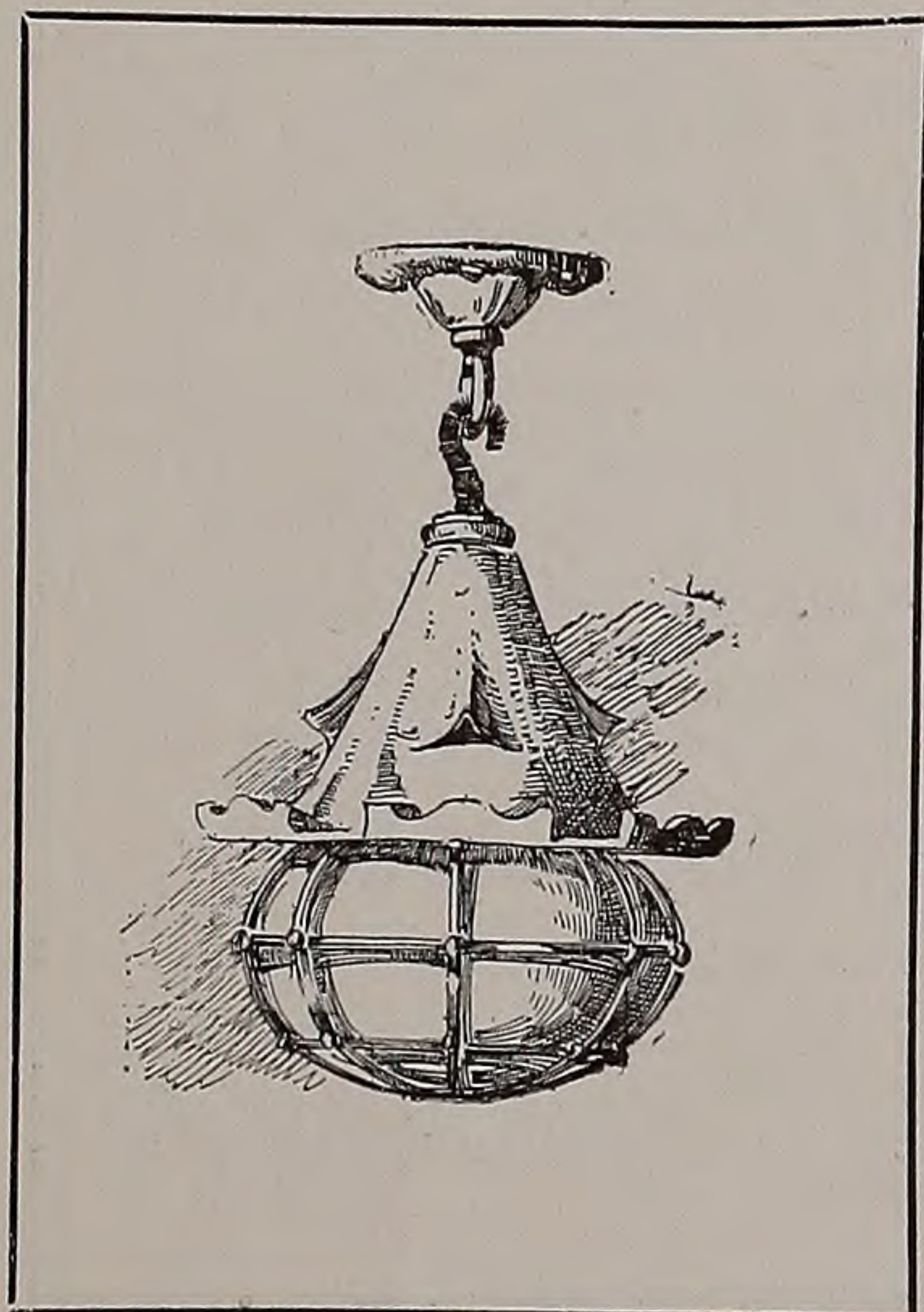
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### PROGRAMME—*Continued*

In the domain of programme and descriptive music Berlioz stands out as one of the greatest masters. For the principal theme of this march the composer took a popular national Hungarian air, which was a favorite of King Rakoczy. The orchestral coloring is extremely daring and the music throughout is wild and rugged.

*(Continued)*



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Miss Lena Hayes  
Z. Caplan  
Ernest Johnson  
Miss C. A. Rutley

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Percy Thomas  
Alfred Bruce  
Benedick Clarke  
Alfred Speil  
Eugene Storch  
S. Hoffman  
W. G. Weil  
F. Denning  
F. Ryan

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A. Easter Smith  
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M. A. Glionna

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Toronto College of Music		Nov. 8th
Russian Dancers	-	Nov. 9th
Sons of England Annual Concert	-	Nov. 10th
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Toronto Symphony Orchestra		Nov. 15th
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